

TONIGHT'S CONCERT

SEASON OPENING

Thursday 14 & Sunday 17 September 2023 7-9.05pm
Barbican

György Ligeti Ramifications (for string orchestra)

Claude Vivier Wo bist du Licht!

(for mezzo-soprano, percussion, strings and tape)

Joseph Haydn Symphony No 26

Interval

Luigi Nono Djamila Boupacha (for solo soprano)

Richard Strauss Death and Transfiguration

Barbara Hannigan conductor & soprano

Fleur Barron mezzo-soprano

London Symphony Orchestra

MARQUEE TV

Recorded for future broadcast on **Marquee TV** from 12 October

Welcome



A very warm welcome to these opening concerts of the London Symphony Orchestra's 2023/24 season at our Barbican home. We are delighted that our Associate Artist Barbara Hannigan opens the season with a crafted programme that searches for light in darkness, bringing together works spanning three centuries, from 'the father of the symphony' Joseph Haydn, to the 20th century with György Ligeti, Luigi Nono and Claude Vivier.

It is a pleasure to welcome soprano Fleur Barron for these concerts – a frequent collaborator of Barbara Hannigan's, through the mentorship programme Momentum – who made her debut with the Orchestra in 2022 with Jacques Offenbach's *The Tales of Hoffman*. This evening she performs *Wo bist du Licht!* (Where are you light!) by Claude Vivier, a Canadian composer whose work is not as well-known as it should be, but whose important musical legacy Barbara Hannigan does much to promote.

Before this, the concert opens with György Ligeti's *Ramifications* for string orchestra. As 2023 is the centenary year of Ligeti's birth, it is fitting that we open the season with music from this seminal figure of the late-20th century, celebrating his work. Symphony No 26 by Joseph

Haydn, a composer for whom Barbara Hannigan and the Orchestra together have developed a special affinity in recent seasons, brings a Classical dimension to tonight's programme to close the first half. After the interval, Barbara Hannigan sings a soaring solo soprano work, *Djamila Boupacha*, which is a tribute to an Algerian freedom fighter by Luigi Nono, running without interruption into Richard Strauss' *Death and Transfiguration*, a tone poem that explores the mysteries of life and death, and completes this programme's journey from darkness to light.

As we mark a new season, I would like to offer sincere thanks to our loyal Patrons, Friends, trusts, foundations and corporate supporters, and to the City of London Corporation and Arts Council England, for their crucial support of our work.

It is a pleasure to return to the Barbican as our 2023/24 season begins, and to welcome all of you, our audience members, to join us. This programme is being filmed for future broadcast by our partner Marquee TV (12 October) – our thanks to them for enabling us to share this performance with a wider audience. I hope that you enjoy the concert and that you will be able to join us as the season continues. Next week Barbara Hannigan conducts music by Igor Stravinsky and more by Joseph Haydn, and in October we look forward to Sir Antonio Pappano's eagerly anticipated first concerts as LSO Chief Conductor Designate.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Friday 15 September 12.30pm
LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

Free lunchtime concerts return to LSO St Luke's – bite-size performances with interactive Q+As, featuring LSO and Guildhall School musicians.

Wednesday 20 September 6.30pm
Barbican

HALF SIX FIX STRAVINSKY'S PULCINELLA

Barbara Hannigan introduces and conducts Stravinsky's tongue-in-cheek drama, in a one-hour, early-evening concert.

Thursday 21 September 1pm
LSO St Luke's

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Piano quartets by Strauss and Mahler unlock the intimate and passionate world of late-Romantic chamber music.

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We hope you have a great experience.
Please visit iso.co.uk/survey to complete a short survey about tonight's concert.

A New Season: Autumn Highlights

Over 70 concerts to explore at the Barbican and LSO St Luke's, from September 2023 to June 2024

BARBARA HANNIGAN

'There is a real sense of dark and light in the two programmes that open the 2023/24 season.

The opening concert could be summed up by the title of the piece by Claude Vivier: *Where are you light!*. It's a searching programme. It's searching for light, it's about understanding the repercussions of the lives that we have lived.

'There is a journey: we move from dark to light.'

After this, we have a Half Six Fix concert and a programme focused on Stravinsky, where there is a lot of material for the Orchestra to absolutely shine. I am thrilled to bring Haydn's Symphony No 64, 'Tempora mutantur', to the programme ... one of my all-time favorite composers, and this particular symphony moving firmly towards the modern and strange, in a very touching way.

And then we come to Stravinsky's *Symphony in Three Movements*, a piece that I absolutely love. It's muscular, dynamic and bombastic at times – it's really fun to conduct, and fun for the Orchestra to play.'

CONCERT DATES

14, 17, 20 & 21 September

SIR ANTONIO PAPPANO

'I feel enormously privileged to be starting the 2023/24 season as Chief Conductor Designate with the LSO. For a conductor, this is a dream position.

The idea of music that, by its very nature, dances, has been in my mind, and how this can be pushed to the extreme. I think that's the thread that pulls everything together in my concerts this season. How Ravel pushes *La valse* to the extreme of decadence, intoxication and danger. And how, in the finale of Beethoven's Seventh Symphony, you feel like you're going to go over the cliff any second. It's that kind of risk that I find so exciting in music.

I worked with the LSO for the first time in 1996, at Abbey Road Studios, to record an opera. I'll never forget the first down beat, when the Orchestra just exploded with activity and panache and derring-do. It felt like I'd gotten into a Ferrari and pushed the gas pedal down!

Through our concerts in London and on tour throughout the world, I hope that we can forge something that is really recognised as a personality, not just a decent conductor conducting a great orchestra.'

CONCERT DATES

4, 5, 8, 11 & 12 October; 28 & 31 January;
10, 11, 14, 17 & 18 April

GIANANDREA NOSEDA

'What is crucially important when we perform is to be able to tell a story, to be narrators.'

'We have to live the story, otherwise we look like we're reproducing something that we don't believe in. Music will not change the world, but music talks to the hearts of people ... and if music changes the hearts of people, people will change the world.'

Gianandrea Noseda's concerts in the 2023/24 season embrace this philosophy, with works of intricate storytelling and intense emotional power: Tchaikovsky's 'Pathétique' Symphony, a work both deeply private and deeply felt; the dark ambivalence of Prokofiev's Fourth and Seventh Symphonies; and Shostakovich's Third, as Noseda and the LSO near the conclusion of their cycle of the composer's symphonies. Noseda closes the season with two performances of Carl Orff's *Carmina Burana*, a blazingly exciting choral extravaganza.

CONCERT DATES

6, 7 & 10 December; 19, 20, 23 & 25 June

Ramifications

György Ligeti



1968–69



9 minutes

Programme note by
Paul Griffiths

It seems to be almost universally human to associate states of spiritual achievement with light. We have the connection in the terms ‘enlightenment’ or ‘illumination’, and we have it in the Christian funeral liturgy, which speaks of an arrival after death into *lux aeterna* (eternal light) – words memorably set by György Ligeti in a choral piece. Now, in this concert, Ligeti is at the other end, conveying in his *Ramifications* a condition of labyrinthine confusion, from which further works from different eras will lead us through keen observation and protest to a final radiance.

Ligeti wrote *Ramifications* in 1968–69, at a time when the giant clouds of his earlier pieces (such as *Lux aeterna* and other compositions that Stanley Kubrick sampled in his famed film *2001: A Space Odyssey*) were condensing into fine rain showers of small motifs in perpetual rotation. This was before Ligeti knew anything of the minimal music just being developed in the United States by Terry Riley, Steve Reich and Philip Glass. Besides, his purposes were different. His repetitive processes are not straightforwardly presented but veiled, and veil themselves. This is music at once dense and whisper-thin, a music of overlaid gauzes.

It is made so here by how it comes from an ensemble of twelve solo

strings, and from how these are disposed on the platform – in two similar groups, to right and left – and tuned, a quarter-tone out of step with one another.

‘This is music at once dense and whisper-thin, a music of overlaid gauzes.’

Always a realist, Ligeti was aware that the musicians would tend to converge in their tuning, not stay a strict quarter-tone apart, and so he does not aim for precise weird harmonies, but rather for a haze over everything. Realistic, too, and magical, is how he makes the piece form itself as we listen, through gradual changes and sudden shifts. It all lasts for about eight minutes, before an ending which is typical of Ligeti.

György Ligeti

1923 (Romania) to 2006 (Austria)



TRAINING

Franz Liszt Academy of Music, Budapest

CONTEMPORARIES

Luciano Berio, Alfred Schnittke, Witold Lutosławski

SIGNATURE STYLE

Characterised by textural variety and complexity, and sudden outbursts of passion

LISTEN TO

Le grand macabre, *Atmosphères*, *Lontano* for orchestra

Composer profile by
Jessica Duchén

György Ligeti was born in Diciosânmartin, Transylvania, Romania, to Hungarian Jewish parents in 1923. The family had some strong intellectual and artistic connections: Ligeti was the great-nephew of the violinist Leopold Auer, who taught Jascha Heifetz, among others. He received his early training in Koloszvár (Cluj) and dreamed of studying with Béla Bartók, crossing Hungary to Budapest in the hope of meeting him, only to find that the composer had departed for the United States.

During World War II, Ligeti's father and brother died in Nazi concentration camps; he himself was incarcerated by Hungary's Horthy regime in a forced labour camp. After the war he became a student at the Franz Liszt Academy, Budapest. Shortly after the 1956 Hungarian Revolution, he and his wife escaped to Vienna, hiding under mailbags in trucks travelling between railway stations.

In Germany thereafter, Ligeti hooked up with the mid-century electronic music avant-garde, working with Karlheinz Stockhausen and Gottfried Michael Koenig in Cologne. Nevertheless, he soon sought a different path, avoiding dogmatism of all kinds.

His reputation built with the orchestral works *Apparitions*

(1958–59) and *Atmosphères* (1961), incorporating an approach to building texture that he termed 'micropolyphony'. He absorbed eclectic influences from around the world, from Indonesian gamelan to jazz, and developed a focus on timbre (the sound or tone) as a driving force, termed 'sonorism'. His 1962 *Poème symphonique* was a work for a hundred mechanical metronomes.

Ligeti never stopped exploring and experimenting. His sole opera (or, as he termed it, 'anti-anti-opera') *Le grand macabre* (1977) used quotations and pastiche, among other techniques. He created a dazzling set of piano etudes that today is considered the most important since Claude Debussy's, and his several concertos for different instruments sit within the genre's traditions while being filled with his unique virtuoso imagination. He also reached a whole different audience, if inadvertently, when his music was used in celebrated films including *2001: A Space Odyssey* and *The Shining*.

Whatever the context, Ligeti's continual self-reinvention is underpinned by a peerless personal voice that fits no pigeonhole, holds no pomposity and takes no prisoners.

Wo bist du Licht!

Claude Vivier

Fleur Barron

mezzo-soprano



1981



23 minutes

Programme note by

Paul Griffiths

Composer profile by

Jo Kirkbride

Back in March of this year, Barbara Hannigan conducted Claude Vivier's breakthrough piece *Lonely Child* (1980) with the LSO and soprano Aphrodite Patoulidou.

Now Hannigan presents the similarly slow, intimate, exalted but altogether darker song that Vivier wrote a year later, this time for mezzo-soprano: *Wo bist du Licht!* (Where are you, light?).

The question, many times repeated by the singer, comes from an ode by Friedrich Hölderlin, *Der blinde Sänger* (The Blind Singer), part of which is also recited by the composer in a recording introduced in the latter part of the piece: 'Where are you, light?' It is a question that the angelic persona of *Lonely Child* might want to answer in religious terms, assuring us with confidence that light is up in heaven, with her and her fellow immortals. In *Wo bist du Licht!*, however, we encounter a character who is earthbound and much less certain – a fallen angel, perhaps.

'In a divine sound landscape,' Vivier wrote in a note on the score, 'there still rings out the voice of the wounded man, who incessantly repeats to God his despair, without which he would not even be sure that God exists.'

The 'divine sound landscape' is projected by the orchestra. Solo percussionists send out commanding signals, then add

emphasis. From the rest come harmonies that, estranged by quarter-tones, envelop and ring out from the vocal line, as if placing it inside a bell. This was a technique that Vivier had extended from the work of his Parisian spectralist contemporaries, especially Gérard Grisey, with whom he had kept up an acquaintance during visits he made to Europe in the 1970s.

Though the orchestra is small – just 20 string soloists – the light it transmits is dense and dusky. As for the relationship with the voice, the heavily shadowed sonic domain of *Wo bist du Licht!* is at once with and separated from the work's lone traveller, something wished for, perhaps feared, something remembered, something lost. After all, the implication of the question – 'Where are you, light?' – is that it is not here, not any more.

Evidence for that is apparent in recordings and reports of news events that framed Vivier's teenage years with hope and disappointment: Martin Luther King Jr's 'I Have a Dream' speech of August 1963, folding into alarm from the assassination of Robert F Kennedy five years subsequently. Later in the piece, two journalists speak of the Vietnam War. Vivier asks that all this actuality be played back at a low level, 'like a memory', but still the real-world resonance is vividly present.

Claude Vivier

1948 (Canada) to 1983 (France)

It is uncannily present, too, with the Hölderlin poem, whose protagonist, from a century and a half before, hears voices from around the world and asks what they foreshadow. Uncannier still, this same protagonist seems to be calling out also to the orchestra that has settled around them:

‘After him, you my strings!’

Vivier draws the poem into his own world, not only in so often repeating some of the passages he selects, but also in going off for a good while into what he called his ‘invented language’. This invented language might be taken for the wailing of a pre-articulate child or the wordless song of the angels. We hear an infant angelical who is also the blind singer of Hölderlin’s poem, persisting in search: Where are you, light? Where are you, light?

Few composers sit at the intersection of so many musical ideologies and still have so much to say. Claude Vivier left behind just 49 compositions at the time of his death, but his impact and influence cannot be overstated. György Ligeti would call him ‘the most important and original composer of his generation’.

Vivier was born in Montréal, Canada, where he grew up in an orphanage until his adoption at the age of three. He was, by his own admission, a desperately lonely child who suffered abuse at the hands of his adoptive family and invented his own languages as a way of ‘drawing a veil’ around himself. These languages would later make their way into his music, appearing for the first time in his earliest known vocal work *Ojikawa* (1968) and later in the seminal *Lonely Child* (1980).

His musical imagination is just as remarkable. Although Vivier borrowed at will from any of the myriad movements that inspired him, he adopted these frameworks to suit his own ends, never allowing the theory to become a barrier to self-expression. Colour, texture and melody remain paramount, the apparent simplicity and sometimes naivety of his music masking a deep understanding of the harmonic series, of frequency modulation and of individual timbral resonances. In Vivier’s hands, the orchestra becomes a living, breathing organism, one in which Western and Eastern musical traditions meet and meld to form a timeless musical language. ‘A musician should not be creating music’, Vivier explained, ‘but rather moments of revelation, moments of forces in nature, forces which have existed, exist and will exist, as forces of truth.’

But there is another side to Vivier’s music too, a tantalising sense that we are always on the cusp of disaster and dissolution, as in his anxiety-ridden choral work *Musik für das Ende* (1971). Like other parts of his oeuvre it offers a glimpse into a life lived dangerously, and one which ultimately ended in tragedy. Vivier was murdered in his Parisian apartment at the age of 34, apparently by a prospective lover.

Wo bist du Licht!

Texts & Translation

*Wo bist du, Jugendliches! das immer mich zur
Stunde weckt des Morgens, Wo bist du, Licht! Wo
bist du, Nach denkliches, Nachdenkliches! Das
Herz ist wach, doch bannt und hält in heiligem
Zauber Das Herz ist wach, doch bannt und hält in
hei-li-gem Zauber die Nacht mich immer.
Wohl ist das Herz wach, doch mir zürnt, mich
hemmt die erstaunende Nacht nun immer.*

*Wo bist du, Licht! wo bist du, Jugendliches! Wo
bist du, Licht!*

*Wo bist du, licht wo bist du, Licht wo bist du licht
wo bist du licht wo bist du licht*

*Wohin? wohin? ich Höre dich da und dort da
und dort da und dort da und dort da und dort,
du Herli-cher! Wohin? wohin? du Herrlicher! und
rings um die Erde tönt's. Und rings um die Erde
tönt's. Wo endest du? Wo endest du? und was,
was ist es, was ist es, über den Wolken und o wie
wird mir Tag! Tag! du ü-ber stürzenden Wolken!
Sei willkommen mir! es blühet mein Au-ge dir es
blühet mein Auge dir wohin wohin wohin wohin
wohin wohin wohin wohin*

*dai Ko Zè toi so vo yo mè la go oua ri né you za
gualè dí zè yo zè ka yesh to vi nè yo nè to vi nè yo
to vi nè yo zè ka yo me rè tcha tcho-su yè zi [ai] za
mè nitche*

*Ko nè yo yè dja moi kè Fè zì noi ka rèsso dè ka la
rè dja
[dou] se yè zé ma yo Foi yè zé ma yo Foi yè da zi
nin no yè ni(n) za djé ko go ko nè go ko wa da mour*

Where are you, that which is young! that ever
wakens me at the morning hour, Where are you,
light? Where are you, that which is thoughtful,
that which is thoughtful! My heart is awake, yet
spellbound and held in sacred enchantment My
heart is awake, yet the night ever charms it and
holds it in sacred enchantment. To be sure, my
heart is awake, but the astonishing night now
ever rages against me, hampers me.

Where are you, light! Where are you, that which
is young! Where are you, light!

Where are you, light where are you, light where are
you light where are you light where are you light

Whither? whither? I hear you here and there here
and there here and there here and there here and
there, you glorious one! Whither? whither? you
glorious one! and there is resounding all around
the world. And there is resounding all around the
world. Where do you end? Where do you end?
and what, what is it, what is it, above the clouds
and oh how day dawns for me! Day! Day! you
above the plunging clouds! I welcome you! my
eyes blossom for you my eyes blossom for you
whither whither whither whither whither whither
whither whither

*Hé zè you za kè zo mi yè kè zo mi yè kè Hé zè you
za ké zo mi yé doi mi do Hé o Hé o Ka li ma na zi
zo dai go rè sha zi o ei ta Gué za nè Ko mi yè Gué
za ka ré mi sha né young gè rè Ko zè yo*

*wo bist du wo bist du, Licht dai kozè to rè lai wo
bist du, Licht wo bist du, Licht wo bist du, Licht
wo bist du, wo bist du, du, Licht! na yo zo mi ga li
yo rè li yo na ya zo mi ka ka yè sou yè no ka yè noi
wo bist du, Licht En-Fant wo bist du, wo bist du,
Licht*

*wo bist du, Licht wo bist du, Licht wo bist du,
Licht wo bist du, Licht wo bist du, Licht*

*Du grüner Boden friedliche Wieg! Und du, Haus
meiner Väter! Und ihr Lieben, die mir begegneten
einst o nahet, o kommt, dass euer die Freude sei,
Freude sei, ihr alle, dass euch segne der Sehende!
Wo bist du, Jugendliches! Wo bist du, Licht!*

where are you where are you, light dai kozè to rè
lai where are you, light where are you, light where
are you, light where are you, where are you, you,
light na yo zo mi ga li yo rè li yo na ya zo mi ka ka
yè sou yè no ka yè noi wo bist du, light En-Fant
where are you, where are you, light

where are you, light where are you, light where are
you, light where are you, light where are you, light

You peaceful cradle of the green terrain! And you,
house of my fathers! And you loved ones, who
once encountered me, oh approach, oh come,
that the joy may be yours, joy yours, all of you,
that the seeing one may bless you! Where are
you, that which is youthful! Where are you, light!

Original text by Claude Vivier
Reprinted in consultation with Boosey & Hawkes
Translated by Sharon Krebs

DER BLINDE SÄNGER FRIEDRICH HÖLDERLIN

*Mir grünten sonst die Lauben; es leuchteten
Die Blumen, wie die eigenen Augen, mir;
Nicht ferne war das Angesicht der
Meinen und leuchtete mir und droben*

*Und um die Wälder sah ich die Fittiche
Des Himmels wandern, da ich ein Jüngling war;
Nun sitz ich still allein, von einer
Stunde zur anderen und Gestalten*

*Aus Lieb und Leid der helleren Tage schafft
Zur eignen Freude nun mein Gedanke sich,
Und ferne lausch' ich hin, ob nicht ein
Freundlicher Retter vielleicht mir komme.*

*Dann hör' ich oft die Stimme des Donnerers
Am Mittag, wenn der Eherne nahe kommt,
Wenn ihm das Haus bebt und der Boden
Unter ihm dröhnt und der Berg es nachhallt.*

*Den Retter hör' ich dann in der Nacht, ich hör
Ihn tötend, den Befreier, belebend ihn,
Den Donnerer vom Untergang zum
Orient eilen und ihm nach tönt ihr,*

Ihm nach, ihr meine Saiten! Es lebt mit ihm

*Mein Lied, und wie die Quelle dem Strome folgt,
Wohin er denkt, so muss ich fort und
Folge dem Sicherem auf der Irrbahn.*

THE BLIND SINGER

Formerly the arbours burgeoned for me, the flowers
Shone for me like my own eyes;
Not far away was the visage of her
Who was mine and shone for me and above

And about the woods I saw the pinions
Of Heaven wandering, when I was a youth;
Now I sit quietly alone, from one
Hour to the other and shapes

Of the love and sorrow of brighter days
My thoughts now create for their own pleasure,
And I listen far into the distance to
discover whether
A kindly saviour might perhaps be coming to me.

Then I often hear the voice of the thunderer
At noontide, when the iron one approaches,
When his house trembles and the ground
Beneath him roars and the mountain echoes
the sound.

I hear the saviour then in the night, I hear
Him slaying, the emancipator, [hear] him
quickenning,
The thunderer hastening from the west
To the east and following him, your resounding,

Following him, you my [harp-]strings! With
him lives

My song, and as the water-spring follows the river,
Whither it lists, thus must I be off and
[Must] follow the sure one upon the errant path.

Original text by Friedrich Hölderlin
Translated by Sharon Krebs

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Symphony No 26, 'Lamentatione'

Joseph Haydn

- 1 **Allegro assai
con spirito**
- 2 **Adagio**
- 3 **Menuet – Trio**



1768



17 minutes

Programme note by
Paul Griffiths

Joseph Haydn wrote this symphony in 1768, or possibly the following year, for the new palace of Esterháza built by his employer, Prince Nicolaus Esterházy. The place was out in the Hungarian wilds, three or four days' ride from Vienna by carriage, and its isolation gave Haydn the freedom, as he said himself, to experiment. Several of his symphonies from this period are, for their extremes and irregularities, customarily associated with the literary movement known as 'Sturm und Drang' (Storm and Stress) from the title of a play. That movement, however, came later and in a very different kind of art.

It is here, right from the start, where Haydn shows off all the means by which music of the Classical period could be unsettled: a driving rhythm in a minor key, landings on unexpected tones, abrupt changes of character, including an abrupt change to the second subject. The second subject in this Symphony, played by oboe and second violins, sounds much more vocal – and with good reason. Marked 'chorale', it quotes from a plainsong setting of the Passion according to St Mark. The agitated music returns for the development section, but it is with the chorale that the first movement ends.

Another quote from sacred music, again on oboe and second violins,

gives Haydn the theme for his slow second movement. Its source is a setting of the Lamentations of Jeremiah (hence the Symphony's nickname 'Lamentatione', for which, as usual, the composer was not responsible). Both movements so far, therefore, draw on chants to be sung in the palace chapel during the week before Easter, and we might feel we have a reason for the music's quaking.

On the other hand, it is not the chant sections that disturb us; they offer, rather, serenity. What alarms is the intense music outside, of which the minuet provides another sample in its fierce phrasing and bare unisons. This music tries to invade the gentler trio before returning, a dance not so much for gentlefolk at an Esterháza ball as increasingly for fork-wielding demons in hell.



INTERVAL – 20 MINUTES

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Joseph Haydn

1732 to 1809 (Austria)



TRAINING

Choirboy at St Stephen's Cathedral, Vienna, otherwise largely self-taught

CONTEMPORARIES

Johann Christian Bach, Wolfgang Amadeus Mozart

SIGNATURE STYLE

Melodically inventive, often includes 'musical jokes'

LISTEN TO

'Paris' and 'London' Symphonies, The Creation

Composer profile by
Andrew Stewart

Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna, and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza, the 'Hungarian Versailles'. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos and symphonies, besides at least two dozen stage works.

In old age, Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London Symphonies' prominent among them. 'I am forced to remain at home ... but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Wolfgang Amadeus Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle.

The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances. Nikolaus' son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was fêted by society and honoured by the imperial city's musical institutions.

Djamila Boupacha

Luigi Nono

Barbara Hannigan

soprano



1962



5 minutes

Programme note by
Paul Griffiths

In tonight's concert
Nono's *Djamila
Boupacha* leads
without a break into
Strauss' *Death and
Transfiguration*

This work of Luigi Nono's takes us back to events of the 1960s, and involves some striking textual correspondences with the Vivier. Most notably, the penultimate line of the poem goes: 'It will come, the light'. What had become a doubt and a question for Vivier by 1981 was, for Nono 19 years before, still an unconditional promise.

Nono had always been a committed leftist. He committed to constant self-examination and change in response to changing circumstances. In his works of the 1950s, he had conveyed his political alignment largely by recalling the fight against fascism in Italy. At the end of that decade, though, he began to recognise that remembering those glory days was not enough. The fight was going on, and it was now in Algeria, between the French colonial authorities and the Algerian National Liberation Front. 'I realised', Nono wrote, 'that the struggle against fascism and oppression was not just a memory, but that it continued ... and had now shifted to have Algeria as its centre.'

This struggle gained an indelible figurehead in the person of Djamila Boupacha, a young Algerian activist who was captured and tortured, and who, while awaiting trial herself, opened a case against her torturers. Her experience and her defiance were publicised by

Simone de Beauvoir in an article that, printed in *Le Monde* in June 1960, helped turn public opinion in France against the government's determination to hold on to Algeria. The Spanish poet Jesús López Pacheco (1930–97) offered his response in a book of poems that was banned in Spain (then still a fascist dictatorship) and published only in Rome in 1961. This gave Nono the words for the outcry of protest and resolve he created, reinforced by naming the piece after its instigator.

For Nono, the work had to be combative not only in its subject matter but also in its nature and inner resources. Hence his choice of the unaccompanied voice and his retention of post-serial workings with sets of intervals and note lengths. All these help give the piece a startling otherness, while the latter devices emphasise the movement the poem makes twice over: from darkness to light, from blinding to vision.

As for Boupacha herself, in 1963 she was on the first delegation from independent Algeria to visit London and be received by Queen Elizabeth II. Sixty years after that, she is still with us, at the age of 85.

Luigi Nono

1924 to 1990 (Italy)



TRAINING

Venice Conservatory and later tutelage under Hermann Scherchen

CONTEMPORARIES

Pierre Boulez, Karlheinz Stockhausen

LISTEN TO

Il canto sospeso, Intolleranza

Composer profile by Paul Griffiths

Born in Venice in 1924, Luigi Nono studied at the conservatory there before taking a law degree at Padua. Decisive encounters after that came in 1948 with Eunice Catunda, a Brazilian musician and communist, and at the summer vacation courses in Darmstadt in 1950 with composer Edgard Varèse and in 1951 with Karlheinz Stockhausen. He now had all his means: political commitment (he joined the Italian communist party in 1952), sonic exuberance and analytical precision, along with a passionate native lyricism. He married Arnold Schoenberg's daughter Nuria in 1955.

In 1964 he began giving lecture-concerts in Italian factories, for which he moved away from normal avant-garde genres to concentrate on documentary pieces incorporating texts, live music and electronic sound. Visits to Latin America in 1967–68 further intensified his immersion in current reality – though one result, encouraged by his friends Claudio Abbado and Maurizio Pollini, was a return to the concert hall with *Como una ola* (1971–72).

A solo piece for Pollini, *...sofferte onde serene...* (1976) initiated a more inward, meditative style. Two years later he began work on *Prometeo*, an opera from which he removed action and characters to concentrate on the essential: listening. Several smaller pieces of the *Prometeo* period are satellites; many involve live electronics, on which he worked at the Southwest German Radio studios in Freiburg. In 1985 he noticed an inscription on the wall of the Franciscan monastery in Toledo: 'Wayfarers, there are no ways, only the faring on.' He devoted most of his last works to these words.

Djamila Boupacha

Text & Translation

*Quitadme de los ojos
esta niebla de siglos.*

Lift this centuries-old fog
from my eyes.

*Quiero mirar las cosas
como un niño.*

I want to see things
as a child does

*Es triste amanecer
y ver todo lo mismo.*

It's sad to wake each morning
and find everything the same.

*Esta noche de sangre,
este fango infi nito.*

This night of blood,
the unending mire

*Ha de venir un día,
distinto.*

A day must dawn,
a new day.

*Ha de venir la luz,
creedme lo que os digo.*

The light must come,
believe what I tell you.

After the poem *Esta noche* by Jesús López Pacheco

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Death and Transfiguration

Richard Strauss



1889–90



23 minutes

Programme note by
Stephen Johnson

We tend to think of the late 19th century as an era of emotional repression – an age when children were to be ‘seen and not heard’ and polite conversation steered clear of any subject that had the remotest connection with sex.

But there were subjects that late 19th-century Europeans approached far more readily than we do: death, for instance. It is hard to imagine a young artist today following up their first big public success with a work about the experiences of a dying man. But that’s exactly what the 25-year-old Richard Strauss did. Having scored a huge hit with his tone-poem *Don Juan*, he set to work almost immediately on a successor entitled *Death and Transfiguration* (*Tod und Verklärung*). *Don Juan* had ended with the death of its hero; in *Death and Transfiguration*, Strauss set out to depict the thoughts and feelings of a man struggling with, and finally yielding to, death. Its first performance, in June 1891, was another triumph for Strauss. For decades it was to remain one of his most popular works.

Given that Strauss was a young man when he wrote *Death and Transfiguration* – an ambitious young man, with everything to live for – its urgency and vividness is striking. Strauss makes the unnamed hero of his musical narrative an ‘idealist’, racked by memories of childhood, youthful loves, and worst of all by the

sense that he has failed to fulfil his ideals. But after death comes ‘transfiguration’, in which the soul ‘finds gloriously achieved in eternal space those things which could not be achieved here below’.

The musical story-line is easy to follow. The quietly pulsing rhythms at the opening suggest the uneven beat of the failing heart, or the throbbing beat of deathly fever. The hero’s struggles with death can be heard in the explosive, agitated allegro that follows. Calmer, sweetly sad music represents nostalgic memories of childhood and youth. Then the struggles begin again, with the quietly pulsing rhythm from the opening now blaring threateningly on trombones. The moment of death is a sweeping upward glissando (slide) ending in hush, with only a pianissimo low C sustained in the depths of the orchestra. Then an aspiring theme heard earlier rises slowly and majestically, leading to the grand affirmation of the coda ending – the vision of the soul’s fulfilment in ‘eternal space’.

Nearly 60 years after he wrote it, the elderly Strauss quoted this slow aspiring motif in the last of his *Four Last Songs* – a tribute to the power of his youthful vision? On his death-bed the following year, Strauss told his daughter-in-law: ‘Dying is just as I composed it in *Death and Transfiguration*’.

Richard Strauss

1864 to 1949 (Germany)



TRAINING

Private study with Friedrich Wilhelm Meyer

CONTEMPORARIES

Gustav Mahler, Arnold Schoenberg, Claude Debussy

SIGNATURE STYLE

Often highly dramatic but also melodious, with lush, varied orchestration

LISTEN TO

Don Juan, Salome, Ein Heldenleben, Der Rosenkavalier

Composer profile by
Andrew Stewart

Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French horn. Strauss had his first piano lessons when he was four, and he produced his first composition two years later, but surprisingly he did not attend a music academy; his formal education ended rather at Munich University, where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882, and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra. This was the beginning of a career in which Strauss would go on to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also Sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century. Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen in 1949, shortly after his widely celebrated 85th birthday.

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Barbara Hannigan

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Soprano and conductor Barbara Hannigan is an artist at the forefront of creation. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Sir Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, John Zorn, Andreas Kriegenburg, Andris Nelsons, Esa-Pekka Salonen, Christoph Marthaler, Sir Antonio Pappano, Katie Mitchell and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw greatly influenced her development as a musician. Hannigan has given the world premiere performances of over 90 new creations, and has collaborated extensively with composers including Boulez, Zorn, Dutilleux, Ligeti, Stockhausen, Sciarrino, Barry, Dusapin, Dean, Benjamin and Abrahamsen.

The past few seasons have brought the world premiere of a new production of Poulenc's *La voix humaine* in which she both sings and conducts, interacting with live video. The production and concept were created in collaboration with video artist Denis Guéguin, and it has since toured throughout Europe. Other recent premieres include Golfam Khayam's *I am not a tale to be told*, John Zorn's *Split the Lark* and *Star Catcher*, Zosha di Castri's *In the Half Light*, and a new project with Katia et Marielle Labeque inspired by the life and music of Hildegard von Bingen.

Last season, Barbara made her conducting debut with the Royal Concertgebouw Orchestra, with further debuts with Montreal Symphony Orchestra and Orchestre de Chambre de Lausanne, as well as ongoing musical collaborations with the LSO, Gothenburg Symphony, Orchestre Philharmonique de Radio France, Santa Cecilia, Danish Radio Symphony Orchestra, Munich Philharmonic, and appearances at festivals in Spoleto, Oslo, Copenhagen, Hanover, Ludwigsburg and the Aix-en-Provence Festival. The 2023/24 season includes world premieres by John Zorn, Salvatore Sciarrino and Jan Sandström.

Hannigan's fruitful relationship with Alpha Classics began in 2017 with *Crazy Girl Crazy*, which won the 2018 Grammy Award for Best Classical Solo Vocal album. Her subsequent recordings for Alpha are *Vienna: fin de siècle*; *La Passione*, featuring works by Nono, Haydn and Grisey; and most recently *Infinite Voyage*, joining the Emerson String Quartet for their final album, in works of Schoenberg, Hindemith, Berg and Chausson. Spring 2024 brings the release of the vocal works of Messiaen with pianist Bertrand Chamayou.

Hannigan created the mentoring initiatives Equilibrium Young Artists (2017), and Momentum: our future, now (2020), both offering guidance and performing opportunities to young professional artists. She was recently named the Reinbert de Leeuw Professor of Music at the RAM. Awards and honours include the Dresdener Musikfestspiele Glashütte Award (2020), Denmark's Léonie Sonning Music Prize (2021), Canada's De Hueck and Walford Career Achievement Award (2023), the Order of Canada (2016) Germany's Faust Award (2015), Officier des Arts et des Lettres in France (2022), and *Gramophone* magazine's 2022 Artist of the Year.

Fleur Barron

mezzo-soprano



Singaporean-British mezzo-soprano Fleur Barron recently triumphed at the San Francisco Symphony in the title role of Kaija Saariaho's opera *Adriana Mater*, in a production helmed by Peter Sellars and Esa-Pekka Salonen, and at the Aix-en-Provence Festival as Ottavia in Monteverdi's *L'Incoronazione di Poppea*. She is a current Rising Star of Amsterdam's Concertgebouw and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo, for which she will curate and perform multiple projects across several seasons. A passionate interpreter of opera, chamber music and concert works ranging from the Baroque to the contemporary, Barron is mentored by Barbara Hannigan.

Autumn 2023 sees the release on Pentatone Records of her performance in the title role in Purcell's *Dido and Aeneas* with La Nuova Musica, and she also begins a multi-season partnership with the Barcelona Symphony Orchestra and conductor Ludovic Morlot, joining them to record Ravel's *Shéhérazade* and *Trois Poèmes de Mallarmé*, and for performances of *Shéhérazade* and Montsalvatge's *Cinco Canciones Negras* at L'Auditori Barcelona and on tour to Hamburg and Stockholm. Further orchestral engagements

include Mahler's Symphony No 3 with the Czech Philharmonic and Semyon Bychkov at the Baden Baden Festival, both *Das Lied von der Erde* and Mahler Symphony No 2 with Orquesta Sinfónica del Principado de Asturias under Nuno Coehlo, and Freya Waley-Cohen's *Spell Book* with the Manchester Collective at the Barbican.

Also in 2023/24, she debuts two opera roles: Penelope in Monteverdi's *Il ritorno d'Ulisse in patria* with Baroque ensemble I Gemelli; and multiple roles in George Benjamin's two-person opera *Into the Little Hill* with the Staatskapelle Berlin under Finnegan Downie Dear. On the recital platform, Barron joins regular collaborator Julius Drake for concerts in London, Copenhagen, Santa Fe, Padua, Ireland and Oviedo. She debuts at the Wiener Konzerthaus in multiple chamber music concerts for their Gemischter Satz Festival, returns to the 92 Street Y in New York with Myra Huang, and joins Swedish ensemble O/Modernt at Wigmore Hall and Queen Silvia Concert Hall, Stockholm. Barron is also the curator of OSPA's East-West Fest in April 2024, featuring symphonic programmes, chamber music, late-night concerts and community engagement over two weekends in Oviedo and Gijón.

Barron is committed to the way music can facilitate cross-cultural dialogue and healing. She is passionate about curating inclusive chamber music programming that amplifies the voices of diverse communities. Born in Northern Ireland to a Singaporean mother and British father, she grew up in Hong Kong and later New York. She holds degrees from Columbia University (BA Comparative Literature) and Manhattan School of Music (MM Vocal Performance).

London Symphony Orchestra On Stage

Leader

Benjamin Gilmore

First Violins

Sini Simonen

Ginette Decuyper

William Melvin

Stefano Mengoli

Elizabeth Pigram

Claire Parfitt

Harriet Rayfield

Caroline Frenkel

Izzy Howard

Victoria Irish

Grace Lee

Dániel Mészöly

Hilary Jane Parker

Erzsebet Racz

Jan Regulski

Second Violins

Olatz Ruiz de

Gordejuela

Thomas Norris

Sarah Quinn

Miya Väisänen

Matthew Gardner

Naoko Keatley

Alix Lagasse

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Helena Buckie

Ricky Gore

Lisa Izumi

Violas

Gillianne Haddow

Malcolm Johnston

Steve Doman

Julia O’Riordan

Sofia Silva Sousa

Robert Turner

Mizuho Ueyama

Lukas Bowen

Fiona Dalgliesh

Philip Hall

Ida Klokk-Bryhn

Zoe Matthews

Cellos

Rebecca Gilliver

Alastair Blayden

Daniel Gardner

Laure Le Dantec

Amanda Truelove

Judith Fleet

Silvestrs Kalnins

Ghislaine McMullin

Desmond Neysmith

Victoria Simonsen

Double Basses

Rodrigo Moro Martín

Patrick Laurence

Thomas Goodman

Joe Melvin

Josie Ellis

Katy Furmanski

Simon Oliver

Evangeline Tang

Flutes

Gareth Davies

Fanny Morel

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz

Rosie Jenkins

Cor Anglais

Sofia Zamora Meseguer

Clarinets

Nicholas Rodwell

Chi-Yu Mo

Bass Clarinet

Kenny Keppel

Bassoons

Daniel Jemison

Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones

Angela Barnes

Daniel Curzon

Jonathan Maloney

Amadea Dazeley-Gaist

Trumpets

James Fountain

Simon Cox

David Geoghegan

Trombones

Peter Moore

Andrew Cole

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy

Sam Walton

Tom Edwards

Harps

Bryn Lewis

Anneke Hodnett